

books
N
5255.2
.B47
D47
1900z

N5255.2.B47 D47 1900z
Descriptive catalogue
of the imperial exhibition,
containing the altar-pieces,
and other curious paintings,
from the monasteries
lately suppressed in

770 48 293
62
A
DESCRIPTIVE CATALOGUE
OF THE
IMPERIAL EXHIBITION,

CONTAINING

The ALTAR-PIECES, and other Curious PAINTINGS,

FROM THE

Monasteries lately suppressed in the Dominions of the Emperor;

AND LIKEWISE

FROM THE PRINCIPAL CABINETS IN EUROPE.

COLLECTED BY MR. BERTELS,

AND NOW EXHIBITING

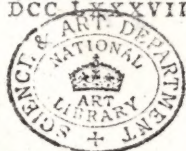
At his Great Room in KING-STREET, St. James's-Square.

[PRICE ONE SHILLING.]

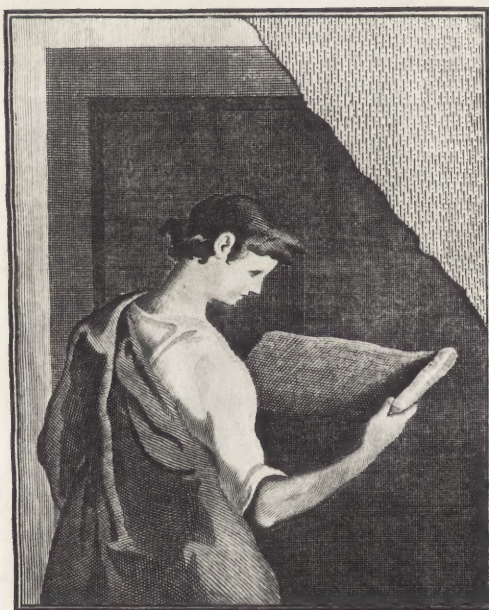
L O N D O N:

Printed by H. REYNELL, (No. 21,) PICCADILLY, near the HAY-MARKET.

M DCC LXXXVII.



W
5255.2
B53D44



THE J. PAUL GETTY MUSEUM LIBRARY

THE J. PAUL GETTY MUSEUM LIBRARY



A

C A T A L O G U E, &c.

No. I. SIR PETER PAUL RUBENS

WAS born at Cologne of reputable parents, who sent him to Antwerp, where he received a liberal education, and the first instructions in the art of painting. His progress was so rapid, that he soon surpassed all those of that country who had preceded him. Not content with that superiority, he made the tour of Italy, to improve his knowledge in the art, but more from observation than by practice; for we do not find but few of his paintings done during his residence there. Notwithstanding, he painted some pictures for the gallery of the Duke of Tuscany, and several portraits of the nobility.

On his return he was employed by Mary de Medicis, by whose order he painted the famous gallery of the Luxembourg in Paris.—This work at once established his name and reputation; at the same time he was esteemed a great and able politician; for he was soon after sent Ambassador to the Court of Spain. While on his embassy, he decorated the Escorial and other palaces with his paintings.—He afterwards was sent to England in the same character, and when at this metropolis, painted the ceiling of Whitehall, by order of King Charles the First. He returned to the Netherlands with honours, and riches, and so many commissions, that he was under the necessity of employing most of the artists there; whom he treated with the greatest kindness and friendship.—Amongst them, one desired a private conversation with him, where being admitted, he disclosed his secret: the purport was, That he had spent some part of his life to discover the philosopher's stone. He had succeeded, and that if Rubens with the wealth he possessed would join with him, they might produce the effect (gold!) That the profits arising, would establish them and their families in affluence, splendor, and honour.

This great man after hearing his project with attention, coolly took him by the hand, and led him into his painting room, where taking up his palette and pencils he said, "My friend, the great secret to make me rich, I possess; and that without any other aids than what I am going to shew you. These colours (pointing to those on his palette) mixt with each other, and properly laid on canvas, produce me wealth, friends, and honours; and I could wish, that you would seek for no other means."—The artist convinced, dropt his scheme.

Amongst many of his altar-pieces, the picture before us is one. It represents St. Evo, patron of the gentlemen of the long robe. He was an eminent counsellor, and afterwards a bishop of great sanctity.—While a counsellor, and when a bishop, he employed much of his time in settling differences to prevent litigations; for these and many other good deeds, he was canonized. It is customary in Catholic countries, that every society, company, or fraternity, chuse a saint for their patron, whom they invoke.—St. Evo having been of the law, was chosen by that body as their patron, his example of protecting the distressed, and defending the oppressed they imitate; for in that country, they must take an oath before they are admitted to their degrees, whereby

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

they oblige themselves to advise, plead for, and assist the poor, in preference to the rich and powerful.

Our artist has had the greatest attention to his subject in this picture. The saint has stooped to receive the brief of a distressed widow and her two children, which he has received with the greatest benignity, as is finely expressed in his countenance. The widow's grief and distress are admirably expressed, while she instructs her child to kneel, and hold up his little hands to implore the saint's assistance, the lesser infant in her arms looking up to him.

No. 2. R U B E N S.

A most beautiful rural scene, in which the artist has introduced a groupe of cattle.—On the fore ground is a woman milking, and others emptying it into a brass pot.—The cattle are drawn with great correctness, and the attitudes so varied, as to make the whole interesting.—The force of colouring in this picture, is beyond conception; and though a historical painter, he has here produced a wonder in a different line!—The ground is transparent, and suitable to his groupe. The trees are touched with that freedom of pencil common to that great genius.—Few of this kind of his compositions are extant: there is one similar to this on a pannel at Antwerp, for which the Dukes of Northumberland, when on her travels, offered one thousand guineas

No. 3. JOHN AND UBERT VAN EYCK,

Born about the year 1370, at Maeslyck; they were taught the art of painting by their father, they were likewise learned and scientific. They employed their leisure in the laboratory, endeavouring to find colours to bring their art to the utmost perfection, and as it often happens in studies of this nature, that one thing is sought for, and in its stead another is found, so it was with these two brothers, for in searching for some nostrum to preserve their paintings from the effects of damp, they hit upon a varnish of oil, which gave their performances a fresher look than those of their cotemporaries who had good repute.—Sometime after finding that their varnish became foul and yellow, and cracked the surface of the picture, they were seeking other means, when they found that colours mixt better with oil, than with eggs, or gum-water, they made use of their ingenious inventions, and were the first that painted in oil colours, which they kept a secret for some time, and we are beholden to them for the valuable invention that gives lustre and durability to the art, which has been practised with such success to the present time!

An ingenious Italian (Antonelli of Mesina) having seen a picture in this manner, which had been sent to the court of Naples, determined to go to Bruges, to get the secret at all events: when arrived, his first endeavour was to get acquainted with the Van Eycks, and had the address to ingratiate himself with John by a present of drawings, which Antonelli had sent for from Rome; that he was admitted into the painting room, and soon obtained his end.—Ubert died at Ghent, John at Bruges; yet few of their performances are found in these places. They were tedious in high-finishing their works, as may be seen in what we have before us, and we assure the public, that no monarch possesses a painting so capital, and well preserved of this master. We know but of one, which is preserved at Ghent, and was copied by Mr. Coxis for Phillip king of Spain, who paid for it 4000 gilders exchange money; the king also sent Coxis a great quantity of ultramarine to a great amount as a present.

This capital performance represents the virgin holding in her lap the infant, who has in his hand a bunch of grapes, on the right of the virgin sits St. Catherine, denoted by a crown on her head interwoven with wheels, the emblem of her martyrdom; next to her is St. Dorothea with a basket of flowers; the third figure is St. Agnes with a lamb; the fourth is St. Polonia with a pair of pinchers, the emblem of her sufferings, another saint and an angel playing on a lute, and in the corner is a portrait of the artist, which makes up this side of the picture. On the left side of the virgin is St. Agatha with the instrument that put an end to her existence; next is St. Godalive denoted by the fatal ribbon with which she was strangled, the artist has placed the ribbon around her neck with grace and ornament; near her is St. Barbara, the decoration of her head describes a tower, the emblem of her martyrdom, by her St. Lucia, who had her eyes pluckt

pluckt out, beyond her stands St. Cecilia, a religious person, and an angel playing on the viola d' amor, compleats the whole.

The manner of this composition gives an idea of the antient stile of grouping their subjects. The characters of the female saints are admirably sweet, and are the portraits of persons of distinction in religious orders at that time. The ladies representing St. Catherine and St. Barbara were superiors, and said to be the countesses of Brabant and Flanders; to these ladies the poorer people of Bruges are greatly beholden.—It is said, that by their instigation and assistance, a person opened a house to lend money upon pawns without interest. As it was merely intended for the distressed, no gold, nor jewels were received, the wedding ring excepted; if the pledges were redeemed at a certain period of time, they were delivered without charge, after the time allowed, the remaining pledges were sold in public, and the surplus returned to the owner, a great relief and assistance to the distressed of the poor, as it prevents usury. It is to be wished that there were such institutions in every metropolis.

No. 4. G A S P A R D E C R A Y E R

Was born at Antwerp. He received his first instructions from *Raphael Coxis*, who had been many years in the school, and under the direction of the great *Raphael de Urbino*. Our artist from the aid of that great painter arrived at extraordinary merit, and much noticed by the nobility, particularly by the Prince Cardinal brother to the King of Spain; he was ordered to paint the portrait of this Prince in whole length, to be presented to the King his brother, and his majesty was so pleased with it when it arrived at Madrid, that he sent the artist a golden chain, and at the same time appointed him a handsome pension. His reputation grew so high, that the magistrates of Brussels, offered him a place of profit and honour, but our artist was disinterested, and not wishing to be disturbed in his studies, (which was his chief delight,) refused the offer, left Brussels, and went to Ghent for the pleasure he enjoyed of practising his art in tranquility. Before he departed from Brussels, Rubens having heard of his great reputation, made him a visit, and struck with admiration on seeing our artist's performances, expressed himself in the following manner, "Crow, crow, them that dare crow over you, must be great indeed!" Whilst at Ghent, Vandyke on his way to England made him a visit one morning; the servant saying he was not stirring, the visitant pressed forward to his bed chamber, where Crayer having jumped out of his bed on hearing his approach, presented himself at the entrance in his dishabille, and embraced his friend; Vandyke seeing him in that loose attire, desired a palette and colours, and sketched out Crayer on a piece of canvas, which to this hour is preserved and admired.

The historical picture here exposed, was the altar-piece of the Priory of the seven Fountains near Brussels.—It represents the Virgin and Child seated on an eminence, surrounded by saints; St. Dorothea holding to the infant a cornucopia of flowers; St. Barbara holding a tower, and below these figures, is St. Austin kneeling, and offering an enflamed heart, with St. Monica, St. Antony, and St. Dominick; all these saints constitute the fine subject of this picture; towards the center on the fore ground is an angel holding the crozier of St. Austin.

This picture has been always considered as one of his best productions. The composition is great, and the various expressions of countenance are just; and the figures have an air both of grace and grandeur, uncommon in the Flemish school.

No. 5. K O U B E R G E N,

Born at Antwerp, in 1604; a disciple of *Martin de Vos*, with whose daughter he fell in love, but not meeting with a reciprocal return, he determined to leave the country to wean his passion. He went to Rome, and afterwards to Naples, where he became intimate with *Franco*, a countryman of his, and a painter.—*Franco* had a daughter, reckoned a great beauty. Koubergen perfectly cured of his former passion, married his friend's daughter, with whom he was so happy, that notwithstanding great solicitations were made to bring him back to his own country, he refused.—At this time his great reputation as a painter, was blazed all over the Low Countries, from whence he received many orders.—Amongst others, one from a fraternity at Antwerp for an altar-piece, they sent him the size and subject, (the Martyrdom of St. Sebastian) when this picture

ture was sent home and placed on the altar, it drew all the artists and amateurs of Antwerp, and many saw it with a jealous eye, and as a proof, some person contrived to cut out two of the heads; the fraternity were obliged to entreat the artist to paint two others to replace them, which he did, and the introduction of them can to this day be perceived.—Solicited by the court of Brussels, he returned and settled himself there. He was likewise a great architect and antiquarian; highly esteemed by the Duke Albert —The picture before us was painted for that Prince.

It represents the Holy Family.—The infant is sitting on the virgin's lap, and St. Joseph holding a book to him. St. Ann prostrated on her knees, beholds the child with veneration. Over them an angel holds a crown of thorns.—On the fore ground are seen implements of a carpenter with some shavings, &c. Our artist had laid aside much of the Flemish manner, and contracted the Italian, as may be observed.—The manner of design is excellent, the disposition judicious, and the whole makes an elegant performance.—The works of this painter are greatly esteemed and admired, and looked upon with veneration by every intelligent connoisseur. They are very scarce, and we know of none to be disposed of.

No. 6. A B R A H A M B L O M A R T,

Born at Ghurceam, in 1647; he received his first instructions at Utrecht; he made so great a use of his time, that he was soon pronounced the first historical painter of the age he lived in.—This reputation produced him orders from many great and eminent personages, particularly those who had celebrated galleries; amongst others, the Count de la Lippe.

The picture before us represents the adoration of the shepherds, so well known by that famous print engraved after this picture, by that illustrious engraver Bolsworth.

The Virgin has a most amiable sweetness of character. She is kneeling, and uncovering the child to the shepherds, whilst they prostrating themselves in different attitudes, admire, and adore the infant.—On the fore ground lays a lamb, the offering of a shepherd, who is in a most humiliating posture on his knees.—Above is seen a groupe of angels singing the good tidings.

No. 7. A B R A H A M J O H N S E N,

Born at Antwerp, in 1569; he was cotemporary with Rubens, and also his competitor; and in some points, was on an equality with that great artist.—He lost much of his time in dissipation, and was so jealous of Rubens's merit, that he challenged him to paint a picture, as he would another, and the opinion of the judges should decide who was the greatest artist. Rubens declined, and said the world might judge at large.

The sample of this artist here produced, was an altar-piece, and represents the wise men's offerings. One on his knees holds forth a golden vessel to the child, who seems to admire some of the jewels in the cup. The infant is most gracefully placed on the mother's lap on the right side of the picture, who is attired in blue and white drapery in easy folds.—Behind stands St. Joseph, a venerable figure.—In the distance is perceived the guiding star.

No. 8. T E N I E R S T H E F A T H E R,

Learnt of the great Rubens, afterwards he went to Italy, and lived with Elshamer ten years; he then returned to Antwerp, where he succeeded greatly in representing grotesque subjects, as also conversations, landscapes, &c.

The two pictures before us are samples. The one represents the inside of a guard-room full of the long tailed gentry, in various attitudes and employs.—On the left of the picture appears a chimney, crowded with monkey warriors, and near them a table, where a select party of the grinning tribe are playing backgammon.—In the centre of this piece stands the superior officer:—Our artist to distinguish him, has singularized him by a considerable length of tail, and a superlative mock gravity of countenance.—He is conducted with a candle to the entrance of the room, where he meets a prisoner brought in by the night guard, well secured.—The prisoner is dressed in a red jacket, his head and legs shew him to be a great he cat; supposed to be brought before the captain, for being found out at disorderly hours; Mr. Puss looks very pitiful.—
the



the back ground, are seen some of the guard asleep.—Near them lie arms and other furniture, applicable to such a place; and on a height is wrote in Flemish characters, *David and Abraham Teniers*.

It is surprizing the powers of imagination this artist possessed, and the different forms and shapes he has given to these burlesque guardians of the peace; and how wonderfully he has expressed and characterised the different heads.—The whole is a severe satire on the citizens of Antwerp, and the towns in Flanders; where the citizens mount guard at night, and still retain their old custom in that country.

The companion to this piece, represents a mountebank environed by a multitude of the same species.—The artist has given an air of most important gravity to the quack, who is selling his drugs with great composure of countenance, while his merry Andrew at the end of the stage is making various gestures to mock his master for the diversion of the spectators. At the other end, some of the quack's are vending his balsam.—On the right hand of this performance, stands a cart filled with a numerous assemblage of monkies old and young, all paying great attention to the oracle on the stage.—It must astonish every beholder of this piece, to think how far the ideas of this artist could lead him.—The different fancies of drefs with which he has cloathed his apish actors, shews the resource of his genius, and is truly laughable.—These two pictures have always been considered as the most capital of the master in this style.

No. 9. J O H N S T E E N

Was born at Leyden in 1636, was a disciple of Knuffer. This painter from his early youth gave strong indications in his drawings and sketches, that his fine pencil would be employed in droll and entertaining subjects. He was the son of a brewer, the business the father intended him for, which when of age he pursued;—but John, whose only happiness was jolly companions, neglected the brewery. The father once gave him a gentle rebuke on that score, "Saying, John, John, there is no life in the brewery;" to which our wag replied, "Father, this is not the day, if you will call in on market-day, you will see all alive." Accordingly he came, and to his great surprize saw the kettle full of water, on which were a number of ducks quacking for food; John saying, "Now Sir there is life in the brewery." The father on this speech gave up John and the business. John from that time forward, applied himself to painting humorous compositions, of which this picture is a curious instance:

It represents a country wedding, ornamented with various groups, and a multitude of figures, all merrily described both in feature and action, preparing to enjoy the feast.—In the centre of this numerous assemblage, is seen the bridegroom courting his bride, and expressing his impatience to go to church, on which the mother near her, resting on her crutch, shews her satisfaction; so does the old man who stands by her.—The young people around them are shouting for joy.—One of the bye-standers holds a cat, which he is pulling by the tail that she may join in the chorus. In the back ground, a window of a house is crowded with boys and girls, making a noise with a brass kettle, and at the door appears a trio, of one playing on a gridiron, another on his nose, and a third blowing a horn.—A boy and girl are strewing flowers before the happy pair, the girl seems to be in a joyful disposition, her partner that holds the basket, seems likewise in a merry mood, and by his grin, seems to intimate, that the girl wishes it may soon be her turn to be a bride. On the right hand side of the picture are many persons employed in preparing for the dinner, some receiving the puddings, others going to kill a pig.—On the left side is a man and boy bringing to the entertainment a barrel of beer. The whole scene is crowded with spectators, where mirth and jollity glow in every face; and few compositions of such numbers of figures, are so well characterized, and combined as in this performance.—It is pencilled with the greatest facility, and liveliness of colours, and with that firmness of touch, that produces a clear effect.

No. 10. R A C H E L R U Y S C H,

Born at Amsterdam in 1604.—Daughter of a famous professor of anatomy, she received her first instructions from William Van Alost, a flower painter of that age; in a few years she surpassed him, as well as all others in that line, following nature so close, that we often think

we



we can touch the real object.—She was greatly admired by all those of her profession, and lovers of the arts.—Amongst others, that great and noble patron, whose name must be dear to the admirers of vertu. The elector of Palatine, who formed that inestimable gallery at Dusseldorf, which always attracts the scientific travellers, took particular notice of our female artist, and endeavoured to possess all she produced. He rewarded her most nobly, bestowing honours and presents of every kind; particularly a set of silver furniture for a toilet. This prince extended his favours so far as to become godfather to her infant son, of whom he always was the protector. We will here observe, that this prince was the generous protector of three of the greatest artists of the Dutch school—Chevalier Vandewelf—Young Weenix—and the eminent artist of whom we are speaking, whose works he mostly possessed.—The two pieces before us were painted for the *Heeren de la cour de Leyden*, who had one of the best cabinets in that country, well known to many in this metropolis, who were at the sale of those treasures, where these two pictures were sold, and which have been since purchased at a great advance by the present Exhibitor, to gratify the lovers of natural history, &c. In these they will see the beautiful productions of the garden represented with most astonishing force; full of delicacy, high finished to a miracle; yet they are free and loose; coloured to extreme lustre, yet full of harmony. One of these subjects represents fruit and insects:—The transparency and local colouring is highly preserved:—The insects are rendered so near truth, that they appear as actually crawling on the ground, and feasting on the fruit.—The nuts, and foliage about them deceive the most observing eye; and the bird's-nest is a circumstance pleasingly introduced to give variety. These pictures have been always in the highest estimation, and are mentioned as a chef d'œuvre by that famous Dutch writer Hoofbraken, in his treatise on the arts of his country.

NO. 11. DAVID TENIERS

Was born at Antwerp, and received his first lessons in the art from his father, who had been a disciple of the great Rubens:—David likewise had some instructions from that great man, in colouring and keeping, which he never lost sight of. His repute reached the Arch Duke Leopold, who first took notice of his merit: He took him into his suite, gave him a pension, and a golden-chain; made him keeper of his gallery, of which our artist copied every picture, which he gave the public on copper; it is called to this day *Tenier's gallery*.

The pictures he painted after different masters are called *Pastichios*. There are few cabinets but possess some:—In this collection are two after Bassan; the one out of the cabinet of the Count de Vodruil; the other from that of the Count de Merle.

The picture before us is one of his grotesque compositions:—It represents a barber's shop; in the centre is placed a cat, seated under the operation of two monkies; the one decorated with spectacles, dressing her whiskers, whilst the other is clipping her ears. The lady is dressed in her powdering clothes, holding before her a looking glass. Opposite the window sits the companion of that lady, in the hands of another ape, to be shaved. On the other side of the picture sits a poor cat, with a broken paw, waiting for her turn to be attended to; she looks very grievous indeed. In the back ground appears a monkey, in a female head dress, having in her arms a young one, who is pointing to her jaws, and seemingly wishing to have her tooth drawn.

The whole of this pleasing satire is characterised with great expression and humour; the scene is ornamented with all the utensils proper for the profession. Besides the figures aforementioned, there are six more apes, at various employments. This performance is finely coloured, and correctly designed.

NO. 12. BENEDETTO CASTIGLIONI,

Born at Genoa, where he received the first rudiments of the art. His great zeal for improvement, made him visit all the states in Italy, during which time, he perfected himself in every branch of painting, and so became universal.—He was particularly successful in portraits; his resemblances were astonishing!—He was employed by the great, and chiefly for that great



great senator *Sagrada*, who often favoured our artist with his presence when he was painting. By his order he painted the portrait of Cardinal Lorenzo Raggii, and that of Marco Reggio Rebuci, both were deemed equal to the first artists that attempted that line.—He likewise applied himself to history, and representing animals, in which last he succeeded to admiration, of which the two pictures before us are samples.

One represents Orpheus playing his lyre to the brute creation.—In this composition you may find an animal almost of every species, rendered with great truth and precision; it may be observed, that every one of them are attentively listening to the sounds.—It is amazing the great number and variety of animals with which he has surrounded the inchanter; and one may perceive in every brute, an expression of attention and satisfaction.

The other represents that part of the history of Job, that relates, that Satan had caused the building wherein his children were recreating, to fall and destroy them.—Job is here seen patiently disposing the burial of their bodies.—The story is pathetically and nobly told, and the figures on the fore ground are esteemed equal to Poussin.—It is said, that these pictures with two more capital performances of this artist, were sent to the Netherlands by his patron, the Duke of Mantua.—The four were purchased by the Chevalier Verhulst (commonly called *Le Malade imaginaire*), for 4000 guilders, at whose sale two were bought for the Duke de Noailles, at Paris. These before us were purchased at the same sale by one of the family, and from him by the Exhibitor.

No. 13. W E E N I X,

Born at Amsterdam in 1649, he learned of his father, whose stile of painting he followed for some time, but afterwards took a manner of his own. His inclination was for painting *dead game*, and took Nature for his model; he arrived to such perfection in this line, that no one rivalled him in justness and correctness. He was much noticed by the Elector of Palatine, who made him his painter, and allowed him a handsome salary.

The piece before us, represents the fruits of a successful sporting day. In the distant landscape is seen a noble seat.—On the fore ground lays a brace of hares, a partridge, and a brace of other birds.—On one side appears a pointer that seems to have overset a wicker basket containing pigeons, which on his appearance take flight.—On the second ground is a boy who seems clamouring on that account.

The sky is enriched with birds of different species. The ground with a variety of shrubs, plants, and flowers, which render this composition extremely rich and beautiful. The hare and its fur, is imitated to a deception, and finished beyond imagination. The plumage is painted with that freedom, and lightness that you might blow them asunder; nothing of that kind could be brought to greater perfection, and the whole may be stiled a *chef d'œuvre* of this much esteemed artist; few compositions are to be found so happily imagined, and so wonderfully executed. It was a present from the elector to his minister at Manheim.

The pointer here introduced was a favourite dog of that great prince. The painter has introduced this dog in various attitudes in most of his capital works.

No. 14. P Y N A C K E R,

Born in Holland, in a village of his name near Schidam. From his youth he went to Rome; where he studied the antique for his figures, and nature for his landscapes.

The picture before us is one of his landscapes. In the center appears the remains of an *old brick building* seemingly leading to a shady vale, adjoining a cluster of trees and broken stems, (superiorly finished to what we find of this master) at the foot of which he has placed a group of figures going to cross the water. Near the horizon is another group of figures and cattle, entering the gates of a ruin. The right side of the picture contains mountains, hills, and vallies. On the fore ground is introduced a water, that takes its source from between the hills, the borders are abundantly decorated with shrubs, and variety of plants, spangling and glittering with the gilding of sun beams.

The whole is represented, as a warm bright summers day, and equal to *Claude* in the aerial perspective, and we may really pronounce this picture the most capital landscape known of this captivating artist.



No. 15. B I S C H E Y,

Born at Antwerp of our times; made his fortune by copying the best subjects of Rubens, Gonzalez, and prints of Rembrant, and other masters, chiefly from pleasing subjects.

The capital performance here before us is a tablet for an altar piece, the centre front represents that marvelous picture of the descent from the cross, painted by Rubens in the cathedral church of the virgin at Antwerp.

On the outside door fronts is painted St. Christopher bearing the infant Jesus on his shoulder, and a hermit with a lanthorn lighting him through the water. The inside of the same doors, on one part represents the meeting of St. Elizabeth.—The other the presentation in the temple.

Louis XIVth after his conquest in the Low Countries, was very desirous to purchase it, and offered an enormous sum to the fraternity to whom it belonged, which was refused, as it came to their possession by inheritance from their ancestors.

The king on the surrender of the city would have demanded it, but having agreed on capitulating, that the citizens should retain all their charters, was obliged to relinquish it.

Bischey has painted several of these copies for great personages, that were very exact in stile, colouring, expression, and design.

Here you have in miniature, a most faithful copy from that great miracle of art, which has been not only admired, but almost idolized by all the connoisseurs who have seen it.

The performances of this artist are in great estimation, as he always rendered his copies lively and correct.

No. 16. W Y N A N T S,

Born at Haerlem, had the honour to give the first instructions to the famous Wouvérmans, who, in gratitude, frequently painted figures in the landscapes of his master, that considerably enhances their value.

The landscape before us is one of those, and represents a beautiful scene after nature: nothing can be more agreeable, and it is greatly enriched with a variety of shrubs, and high finished stems of trees, the whole extremely bright and clear. Few pictures of these combined artists are to be found so perfect, and so well preserved, it may therefore be stiled a jewel.

No. 17. C A P E L L E,

A Dutch artist, but cannot learn where he was born, or who was his master; but the picture before us denotes, that he was one of the first artists of the Dutch school in the marine representations: The piece before us is a view on the water near Dort, in which he has introduced a great number of ships, seemingly a convoy of transports and provisions, apparently drove by the stream, the water being very clear and transparent, gives additional beauty to the scene, from the reflections represented therein; making the whole appear real, and in motion.—The colouring is lively and just; the design correct, and nature was never better expressed, than in this picture; even the great Vandervelt could not have given more brilliancy and truth, or higher finishing.—It may therefore be called capital, of a very scarce and pleasing master.

No. 18. PHILIP WOUVERMANS,

Was born at Haerlem in 1620; the son of Paul, an historical painter. Paul placed his son under the instruction of that celebrated landscape painter Wynants.

This young painter soon surpassed all his cotemporaries, and shortly rendered himself capable of assisting his master in his productions, which are now in high estimation.

The subject of this picture represents the march of an army, abounds in figures, both of cavalry and infantry. It would be endless to give a particular description of the numberless figures this picture contains:—We will only remark, that on the fore ground is represented a water, with several figures, both horse and foot, fording the stream.—In the middle of the water is seen a baggage cart in the act of overturning, the horse have taken fright, and all those near seem to be in great confusion and apprehension, while others are running to assist.

Further



Further on to the right is seen another waggon, loaded with arms, baggage, and the sick ; escorted by a party of cavalry. In the distance appear some forts on fire.

This performance is judiciously composed, and contains a variety of groupes, well arranged to favor his distribution of light and shade. Few pictures of this master have such a variety of objects, and must therefore be deemed capital.

No. 19. A L B E R T C U Y P.

Was born at Dort, his father was an artist, and chiefly in the line of portrait painting, by whom the young Albert was instructed. He soon quitted those lessons to copy nature, which was his model all his life. He succeeded so well, that we do not know any artist that gives more correct specimens of pure rural scenes.—The different times of the day are perfectly attended to, and in colouring, no artist had better conception.—The aerial perspective he understood equal to *Claude*; and the views of his country were taken with precision and effect, to the astonishment of the beholders; and we may stile him an universal painter, having seen of his compositions in every manner,—as—portraits equal to *Rembrandt*—Churches represented with the effect of sunshine equal to *Delorme*—Fresh gales, storms, and moon-light not inferior to the best artists of the Dutch school.—We can assert to have seen above forty fruit pieces approach so near nature, as almost to deceive the eye.

This artist when in pursuit of study, travelled with a servant, and when he found an object worthy his attention, drew it, and generally introduced the servant holding his horse, while he himself was busy at his drawings. His favourite spot for studies was from Dort to Nimwegan, bordering on the Rhine, which country exhibits a number of fine views, before you come to *Bommel*, of which the picture before us is a sample.—The negro holding a grey and brown horse in the centre of the picture on the fore ground, has a wonderful effect. Cuyp himself looking at a gentleman near him, and pointing to the truly delightful prospect on that splendid river. The fore ground is likewise decorated with fine shrubs, in which that place abounds. Some cattle, a greyhound, and a mastiff dog, are introduced.—We may presume to say, that this picture is one of the most capital performances of this artist.

No. 20. J E A N D E M A B U S E,

Born in a small village in Flanders, about the year 1499; but left in the early part of his life his country to study in Italy.—He was the first that brought the good taste of painting to the Low Countries.

The picture here before us, is a beautiful antique, representing the Virgin sitting under a canopy, with the infant on a cushion in her lap asleep. On her right hand, an angelic youth offering some fruit; and on her left, two others singing, as though they had charmed the infant to sleep.—The character of the Virgin is sweet, as likewise those that surround her. The Virgin sits on an elevation, and the ground is covered with tapestry finished to a high degree.—None but the religious order from whence this picture came, would have preserved the painting in the state it is to this time.—We must give the reader an anecdote, that will make him acquainted with the humour of the painter.

He was painter to the *Marquis of Varren*, who once had the honour of a visit from the Emperor Charles the Fifth. He accordingly prepared his household for the reception of so noble a guest; his upper servants he dressed in white damask.—When the taylor took measure of Mabuse, he desired him to let him have the silk, expressing a desire to imitate in painting white damask.—When in his possession he sold it, and got himself thoroughly drunk with the money. When the time arrived to appear in ceremony, the Emperor, as he was placed, perceived something particular in Mabuse's dress, between a poet and a philosopher. The silk appeared to him superior in beauty to the rest; he therefore approached, and to his astonishment found it was paper painted, and not silk damask.—The deception caused a general laugh, but the jest did not so much please the Marquis.



No. 21. G. L A R A I S E,

Born at Liege, in 1640; he learnt his profession from his father.—He was employed by the Elector of Cologne, and by all the noted collectors of paintings of that age.—He made a rapid progress in his art.—At his leisure hours, music was his amusement, in which he was a great proficient.—At a certain age he lost his sight, he then composed a treatise on painting, the copies were wrote by his daughter.—This work was so generally approved of, that there is scarce a language into which it is not translated.

The subject we here present, is the daughter of Herodias dancing before Herod. She (by instigation of her mother) begged the head of John the Baptist, as a recompence for her having entertained the king.—The scene is a festival, in a grand palace.—The figure of Herodias's daughter is very graceful; and the person of the king majestic, his countenance stern.—The whole assembly seem attentive to the person dancing.

No. 22. J O H N B R U E G H E L,

Born at Brussels, son of Hellish Brueghel, and of him learnt the first rudiments of painting; he then travelled to Rome, where he became eminent.—On his return to Brussels, he went to visit his relations, but being meanly dressed, they took but little notice of him; upon which, he set about some drawings, and when done sent them to a noted connoisseur, requesting a certain sum for them, the said person offered him somewhat less; upon which, the angry artist told him, he should see these drawings no more, and immediately committed them to the flames.—He then took his pen and sketched two more, and sent them to the same gentleman, demanding an advanced price, declaring, if he did not send him the money he requested, these last should undergo the same fate. The connoisseur, though mortified, complied with his terms.—He then furnished himself with a suit of black velvet, and presented himself to his relations again, who on this appearance, invited him to dinner, which he accepted.—When seated at table, he was presented with a plate of soup, which he directly threw over his cloaths, saying, *Eat coat, you are the invited, not I.*

A landscape with small figures and cattle.

No. 23. A. S T O R C K,

Born at Amsterdam; from which place he took most of his views.—This scene on the water is one.—In the centre of the picture, the artist introduces the departure of a vessel loaded with passengers, who are saluting and hollowing to their friends on shore.

The scene is very busy, gay, and entertaining; the objects well reflected; and the buildings, elaborately finished.

No. 24. V A N D E R M E U L E N,

Born at Brussels, in 1644.—His chief studies were battles, and the marching of armies; he was sent for by Lewis the XIV. to represent his victories; for which he received a large pension, and was by that court greatly honored and esteemed.

The picture is, the march of an army, part of which halts at a Cabaret, and are disposed to drink and rest.—The landscape is agreeable, and the different groupes well, and advantageously disposed.—The light and shadow is well understood; and makes this busy scene gay and pleasing.

No. 25. V E R S C H U R E N,

Born at Gorcum, in 1627; learnt of *Both*, with whom he studied six years.—He chiefly employed his pencil in views from nature, as they presented themselves to his view.—This sea engagement is of his best time.—The water is clear, the objects on it reflected with great judgment.—The colouring warm; the opposition of light and shade distributed advantageously.—Views after nature of this artist are scarce; he employed his time in battles and conversations.



No. 26. D. H A L L S.

The inside of a country-house. A man and a girl at cards.

No. 27. D E B L O O D T.

A country wake.—The company are joyful, and disposed to mirth. The greater part seated near a table, covered and furnished with ham and bread.—The whole company seems to hollow at a woman that has said something laughable.—The composition is most capital, and of great humour.—We may presume to affirm, that this is the best picture known of that artist.

No. 28. T E N I E R S.

A small landscape.—Men playing at bowls.

No. 29. V A N D E R H E L S T,

Born at Haerlem, in 1670; he is looked upon as one of the best portrait painters that country produced.

A head.—The character grave, and very expressive; well coloured; and the whole finely disposed.

No. 30. M O U C H E R O N,

A warm and pleasing coloured landscape.—The trees, foliage, and stems, are preciously finished.—The figures by Vanderveldt.

No. 31. T E N I E R S.

A chimney-sweeper crying about the country for employ.—It is astonishing how the painter has seized the moment of the fellow's bawl; it is so expressive, that we may imagine we hear him.

No. 32. A L D E G R A F T.

A madona and child; the infant holding a parrot on his hand, and the mother a roll of paper. This picture considering its antiquity, is well coloured, and finished in the stile of that time.

No. 33. S I E B R E G H T,

Born at Antwerp; he learnt of his father.

A landscape.—On the fore ground are a groupe of cattle watering.—This picture looks pleasant, and has the appearance of a Bergham.

No. 34. S I E B R E G H T.

A grazing place for cattle.—On the fore ground is a woman loaded with milk.—At the foot of a tree, are some children reposing and watching the cattle.—The scene is natural, and equals Potter in the simplicity of his manner in subjects of this kind.

No. 35. M O U C H E R O N,

Born at Embden, in 1633. He learnt of that great artist *Affelyn Crabette*, who took great pains in instructing him:—Leaving him he went to Italy, where he took most of his studies in the landscape before us.

The scene is rich and agreeable, the colouring warm; the trees are touched with great spirit, and the ground transparent. On the right of the picture are some figures on horseback, going a *hawking*. On the fore ground are a groupe of travellers reposing.

The figures are by *Lingelbach*.

No.



No. 36. B R A M E R.

A disciple of Rembrant.

Two small heads, in the stile of his master.

No. 37 H U G H T E N B U R G H.

This eminent artist was born at *Haerlem*, in 1646. He learnt of his father, and then went to Rome, and was further instructed by his brother. After some time he returned to the Netherlands, and was employed by that *Illustrious General Prince Eugene*; for whom he painted all the actions in which he was successful. This picture represents an engagement, full of spirit and vigour:—The composition is great. The contrasts of light and shadow distributed to the greatest advantage, and the whole detached marvelously. It is painted with all the delicacy worthy the pencil of a Wouvermans, and we may justly stile it one of his superior pictures.

No. 38. D E W E T.

The subject a virgin, kneeling before an altar, as going to be sacrificed; the priest reading the ceremony, whilst the spectators around seem in great concern, and much affected.

The composition is rich, and the altar superbly decorated with silver vessels.

No. 39. V A N D E R N E E R.

Born at Amsterdam, in 1619. He applied chiefly to nature for his studies, and succeeded better in conflagrations, mornings, evenings, and moon-lights, than any artist prior to himself.

The picture is a *View on the Vaught*.

In the distance is seen a town on fire; the reflexion of that furious element in the water, has a fine and wonderful effect.

No. 40. D E T R I C H Y.

St. Philip baptizing the Eunuch.

The colouring is fresh, and the clair obscure equal to Rembrandt.

This picture is engraved.

No. 41. O L D W E E N I X.

A boy teaching a dog.—The dog has a piece of bread placed on his nose, and is waiting the signal when he is to catch it in his mouth.

No. 42. T I L B U R G H,

Born at Brussels. in 1625.

A musical conversation:—The lady is singing, accompanied by the guitar and harpsichord.

This painter was cotemporary with Teniers. The cognoscenti of that time were divided to whom they should allow the palm.

No. 43. P. S E G E R S,

Born at Antwerp, in 1590. He was the younger brother of Gerard Segers, by whom he was first instructed; and afterwards was a disciple of *Velvet Brueghels*. He went to Rome on his travels, (which was after he became a Jesuit) he drew all the plants, fruits, and flowers, peculiar to the places he passed. After his return, he painted for none but the society. His works were usually presented by them to princes, convents, and particular friends; as he chiefly painted his flowers in festoons, the centres of the cloths were left to be filled up by other artists. These two before us were a present to the religious order of Carthusians at Leer. The under centre part was painted by *Cornelius Schute*, and represents the Ascension of the Virgin, supported by a groupe of angels.

Its



[15]

No. 44.

Its companion, *mater-dolorosa*, before the body of Christ, that a groupe of cherubims are uncovering. The festoons of flowers are disposed to great advantage, and the painters have taken care not to injure them: They are delicately finished, and the best of this artist's painting. This quality we rarely meet with; many are ascribed to him, but few possess them, except religious houses and great personages.

No. 45.

L U N D E N S.

A country wedding in Freezeland.

The scene is in a barn, where a number of people are joyous and dancing.

On the left of the picture is a table spread, where different viands are set forth and very well described.

No. 46.

L U N D E N S.

The inside of a forge, where several are employed in forging a large anchor.

The effect of the light proceeding from the fire illumines the whole, and has a wonderful effect. Few subjects of this kind have succeeded to such perfection, either in tints, or managements of light and shadow, and may be called a *chef d'œuvre* of this master.

No. 47.

R U B E N S.

This allegorical subject, represents peace, and flourishing commerce. Plenty is pouring riches into the lap of commerce from a cornucopia, or horn of plenty, her feet tread on bales of goods.

This was one of the paintings applied to decorate the triumphal arches, erected when Prince Ferdinando made his entry at Antwerp.

No. 48.

P A U L V E R O N E S E.

The descent from the cross, after that *chef d'œuvre*, painted by *Daniel da Volterra* at Rome, that has been copied by all the eminent painters. The character and colouring are finely preserved, and we may truly pronounce this to be the best copy from that renowned performance.

No. 49.

J. O S T A D E.

Born at Lubec in 1617.—He learnt of his brother, from whose designs, many of his performances are taken.

A view on the ice, apparently near a farm-house, where the people seem preparing to take their goods to market. A sledge is attired with a white horse, various figures are busy in different occupations. On the fore ground are two children at play, near them, two large mastiff dogs. This picture is highly finished, and painted in his best manner.

No. 50.

G. L A I R E S S E.

A bacchanalian. On the right of the picture appears a young Bacchus mounted on a goat, grasping at a bunch of grapes that is handed to him from a tree, by a flying cupid. The goat is led by several children, but will not advance, on account of a dog barking at him, yet rears himself in a posture of defiance to receive his antagonist.—On the left are three shepherds, and a lass. One is playing on two pipes, the other on the tambourine, and the girl is singing. The whole correctly designed, the colouring tender, and the little boys in various attitudes, graceful and pleasing.



No. 51. P O L E N B U R G H

Was born at Utrecht in 1585, was taught by Abraham Blomart :—After having been some time under that master, he determined to go to Rome, where he studied from Raphael.

The picture before us represents Neptune in his car, drawn by horses—A nymph is seated on the shore. (This figure discovers the master he studied from.)—She is placed on the fore-ground, holding Cupid, who is preparing those conquering arms, his bow and arrow, against the Gods:

The shore is embellished with great variety of shells :—The whole highly finished in the stile of that great artist.

No. 52. C. D U J A R D I N,

Born at Amsterdam in 1640—Disciple of Bergham, where he soon became the first of that famous school. In his early years he travelled to Rome ;—He soon established his fame, and his works were so much admired, that the Italians bought them up at a liberal price.

The subject before us shews a specimen of his pencil :—It represents a shepherd and shepherdess. The first holding in his hand a pipe; the female leaning on a tambourine, in a graceful attitude. The colouring is lively; the design correct, painted with a clean and spirited pencil.

No. 53. O S T A D E.

The outside of a Dutch Cabaret, where old and young are diverting themselves.—The composition is pleasing, the colouring lively, and the light and shade well distributed.

No. 54. M E T Z U.

A Dutch Kraam Kaamer; that is, a visit to a lying-in lady.—The lady is seated in an easy chair, with her infant in her lap.—A gentleman behind her is welcoming the lady visitant, followed by a servant who brings her a chair, and a feet warmer, such as all the ladies of the Netherlands make use of in cold weather.—The grandmother is leaning on the cradle in a dress suitable to her age. The lying-in person is dressed in red, trimmed with white fur, over a petticoat of white sattin.—The ground is covered with a Turkey carpet, so is the table, which is furnished with silver vessels.—The whole disposed and finished to a nicety.

No. 55. R O M A N E L L I

The son, and disciple of Jovani Francisco, born at Viterbo, in 1638.
Solomon's Idolatry.

This picture is admirably composed, and the figures disposed to great advantage in a most agreeable landscape.

No. 56. L U C A T E L L I.

God appearing to Moses in the burning bush.

The composition is fine, and in the great stile.—The figure of Moses is in a surprizing attitude.

No. 57. S O L O M E N I.

The adoration of the shepherds.—A sketch.

No. 58. F. M O L A.

The marriage of St. Catherine.

The infant is putting a ring on the finger of the saint, who is prostrated on her knees; behind her appears a saint in the posture of adoration.—On the left side of the picture is St. Joseph reposing.—Over the virgin are angels and cherubims descending, with a crown of flowers to celebrate the nuptials.

No.



No. 59. O S T A D E.

A man and woman in conversation.—A true relick of this master.

No. 60. P. L A U R A.

Born at Rome, and a disciple of his father's.

The departure of Cleopatra.

This composition is furnished with a number of vessels and figures, in various occupations.

No. 61. B O U R D O N,

Born at Montpellier, in 1616; had his first lessons of his father.

The sacrifice of Iphigene.

A sublime composition.—The figures are elegantly designed, and disposed to advantage.

No. 62. C L A U D E.

A well coloured landscape.—The scene expresses mid-day.—A small, but pleasing performance.

No. 63. P O U S S I N.

A landscape, in which is introduced Orpheus and Arethusa.

No. 64. B O U C H E.

A landscape, with figures, and cattle watering at a fountain.

No. 65. B R E E M B E R G H,

Born at Utrecht, in 1660; in the early part of his life he went to Rome, where he studied after nature, and the antique.

The centurion before Christ.

This picture is a most curious piece of painting, very elaborate, and of a precious clear pencil. It comes from the first collection in Paris.

No. 66. C R A Y E R.

His portrait by himself, the attitude is graceful, the colouring lively and fresh. The hands are of a correctness equal to Vandyke, and seem to project out of the canvas.

No. 67. P E L A M A D E S.

A Dutch breakfasting represented as in a hovel.—A very pleasing and entertaining conversation piece.

No. 68. P O S T,

Born at Haerlem, the son of a painter on glass. He entered himself into the service of prince Maurice, who sent him to India to take views of consequence.

This picture is of thofe, and represents an agreeable prospect, with some of the natives amusing and diverting themselves.

The whole of this piece is pleasing, well executed, and painted with great freedom of pencil.

No. 69. W Y N A N T S.

A view of sand banks near Haerlem. The little sand hills, and the stems of cut-down trees, are perfectly well finished.

The figures are by Lingelbach.



No. 70. D. D E H E E M,

Born at *Utrecht* in 1700, and was instructed by his father, whom young Deheem soon surpassed, and totally applied himself to painting fruit, silver and gold-vessels, and insects.

The subjects before us is one of his performances. A table spread with variety of fruit, enriched with gold and silver vessels. The whole so disposed, as to be at once agreeable, and splendid, and must be acknowledged one of the best pictures of the kind.

The artist has not spared labour, which added to genius, ensures success, as may appear in the execution of this piece.

No. 71. D O W Y E N.

A table spread with great variety of river fish, where the scaly and finny race are represented, with all the shining and spangling hues, descriptive of their different species.

No. 72. T E M P E S T A,

He was so named from his subjects.

This represents an approaching storm. The scene is treated with boldness, and a force of colouring not inferior to *Salvator Rosa*, for whose performance this has been often taken.

No. 73. C U Y P.

Two of the artist's children playing with lambs.

The colouring is true, and the whole seems to rival nature.

No. 74. SOLOMON RUYSDAEL,

He studied at Haerlem, and while he lived, gave us most of the agreeable views about that residence.

The scene is a view taken near *Hulst* on the ice, which is covered with a number of figures, horses, and sledges, taking their winter amusements thereon.

No. 75. V A N E E C K H O U T,

Born at Amsterdam in 1621; learnt from Rembrandt, whom he so well imitated, that it was difficult to distinguish the works of the one from the other; and it is much contested, whether he had not the superior gift of expressing the passions. This we leave to be decided by others, and speak of the subject before us; which is Tobias departing with the angel to get the fish:—Tobias is standing before his father, who apparently is giving him his blessing; the old man stands upon the steps of the door; beyond him a woman leaning on the rails. The whole of this is painted with great force of light and shade, and the keeping fine. The character of the blind man is admirable.

No. 76. J A C O B R U Y S D A E L,

Received birth at Haerlem, in 1636, and was brought up at Amsterdam; where his parents gave him a *classical* education; as he was intended either for law, divinity, or physic; but he forsook all those studies to embrace the art of painting, in which he became one of the greatest artists of the age.—He succeeded in rural scenes, which he studied from nature, as they appeared before him:—such as views, waterfalls, fresh gales, &c. The picture here before us shews, that it is not possible to find an artist that has attempted the imitation of water and its agitation, to exceed this picture.

The light and shadow is finely distributed, and the smooth fall in some places; in others, the dashing, the sparkling, foaming, and other accidental circumstances which a cascade produces, are here represented with such truth and precision, that we are almost ready to declare it not a representation, but a real scene before us, and that we are deceived by it.

No.



No. 77. F. H. A. L. L.

Born at Mechlin, in 1584; a disciple of Vanmader.—From Mechlin he went to *Holland*, where he chiefly employed his pencil in portrait painting, and at his leisure, amused himself in droll and pleasing subjects, which he executed with an astonishing rapidity.—At Haerlem there are many of his works, that are in colouring equal to *Rubens*, *Vandyke*, or any other artist of the time.

The picture here represents a man playing on the roomelpot, attended by boys and girls of different ages.—The character in the man is humorous to admiration, so are the grinning spectators; the whole is fine and clear.—From this picture, there is an engraving. A portrait of one of the magistrates covered with a hat, and round his neck a fraise.—For character, boldness, strength of light and shade, and colouring, it is equal to *Rembrandt*, and treated much in that style in the handling, or the mechanical part of the same.

No. 78. S. N. Y. D. E. R. S.

Received his birth at Antwerp; he was the disciple of *Van Baelen*.—He first studied fruit painting, afterwards to game and animals, in which he became so great a master, as to paint those subjects in the works of the great *Rubens*. He was famous for hunting pieces, in which *Rubens* painted the figures.

The picture present, represents a fury meditating mischief. A large cat coming through a window, pursuing a female, who has taken her flight amongst china and crockery ware; where having made great havock, has fallen on her back, and in that posture, furiously prepares for the combat. The idea is very diverting and fantastic.

No. 79. D. I. T. T. O.

A battle between two cocks, in a pleasing landscape.

No. 80. D. I. T. T. O.

A dresser well furnished.—Represents a show of good living.—On one side lays partridges, and other small game. In the centre lays a young deer. On the other side are pheasants, lobsters, and fish. In the distance is seen a fine *boar's head*.—The right side is embellished with fruits of different sorts.—Two living animals are introduced (a grey hound, and a parrot) to give spirit to the piece.—The whole is painted with great veracity and freedom of pencil.

No. 81. D. T. E. N. I. E. R. S.

The finding of Moses.—The manner of P. Veronese.

No. 82. S. A. L. O. M. E. N. I.

Born at Noura di Pagani in 1657, was taught by his father.

A holy family.—St. Ann presenting the child with an apple. In the back ground is perceived St. Joseph.

The whole very elegant.

No. 83. K. M. O. L. E. N. A. E. R.

An agreeable scene of a Dutch merry making.

It represents the inside of a cabaret, or drinking-house, near the water side, where many people are diverting themselves.

No. 84. T. E. N. I. E. R. S. THE YOUNGER.

A man smoking and drinking, very characteristic.



No. 85. M O L E N A E R.

A group of shepherds, and lasses, all singing merrily in chorus, accompanied by a tambourine.

No. 86. P E L A M A D E S.

A guard room; in the center stands the commanding officer, near him sits his landlady and her child, with a number of other figures variously employed.

No. 87. L E N A I N.

A representation of an evening scene, where the work people are returned from their labour, and met to seek refreshment and rest. The piece conveys an idea of serenity and content.

No. 88. R U B E N S.

The slightest sketches of this wonderful master are now of a sterling value, which time has stamped on them. The one before us has great merit, and describes the meeting of the family of Jacob.

No. 89. Y O U N G T E N I E R S.

A pastichio in the manner of Bassan, out of the collection of Count Vaudreuil. An agreeable painting, and shews that he was a Proteus in painting, and could take on him the shapes and appearances both of his predecessors in the art, as well as his cotemporaries.

No. 90. F. F L O R I S,

Born at Antwerp, in 1670. He was first a statuary, laid that aside, and went to Rome, where he studied painting, and became so renowned, that on his return, he was called the Raphael of the Netherlands.

The portrait before us, is the resemblance of his friend, and cotemporary, Mabuse; in which he so well succeeded, that he met with universal approbation. Portraits of this artist are extremely scarce, as he seldom employed his pencil in that manner, but for a friend.

No. 91. P E T E R B R U E G H E L.

This artist is better known by the name of Hellish Brueghel.

The subject of this picture is—war between *Gras and Maigre*; the purpose is very droll, and represented with great humour, peculiar to this artist.

No. 92. V A N D E R B E N T,

Born at Amsterdam, in 1650:—He learnt of Bergham, and became one of his best disciples. His compositions are agreeable, and the figures well distributed in his landscapes.

The object before us is one, with various groupes of figures and cattle. The whole is pleasing, and warmly coloured. The sky is remarkably serene, and denotes an evening scene.

No. 93. M A R C O R I C C I.

The offerings of the Magi.—The story is told as under the ruins of a grand building.

No. 94. D I T T O.

A holy family — This sketch seems to be more in the stile of Carlo Maratti.—These two pictures seem to be models, intended for altar pieces.

No. 95. A L B E R T D U R E R,

Born at Nuembergen, in 1471; and was taught by *Michael Wolgemoth*.

The present subject is the wise men's offerings.—An ancient, but well preserved picture.

No.



[n]

No. 96. C R O O S.

A view on the Maize, with a magnificent building reflected in a clear transparent water, that renders this part of the picture most lively, and makes the object appear very flattering. The right side of the picture is fully occupied by fishermen.—The distance clear and most agreeable.

No. 97. D E L O R M E.

The inside of a Dutch church, where the minister is reading the scriptures. The congregation seem all very attentive.—Through some of the windows, beams forth the sun, which produces a most pleasing accidental light, and enlivens the whole.

No. 98. B A C K H U Y S E N,

Born at Embden, in 1631; and was instructed by *Everdengen*. This artist gave up part of his time to copy from *Dubles*, *Capelle*, and *De Vlieger*; the three best painters at imitating the element, water.

Our artist was remarkable for representing *fresh gales*, and agitated waters.

The picture before us is a proof. The water appears in great agitation, the colouring is fine, and the sky seems preparing for a storm.

No. 99. V A N D E N B O S C H,

Born at Antwerp, in 1675.

This picture represents a painter in his study, with his disciples drawing.—On the fore ground lays several models of figures, and heads proper to decorate an artist's painting room.

Ditto represents the laboratory of a sculptor. An eastern personage is examining and admiring a statue.—On the fore ground lays various utensils for the use of the artist and his pupils.

No. 100. R U B E N S.

A sketch. Either before *Ahasperus*. A real piece of pure and beautiful colouring; the first sparks of the fire of that great genius.

No. 101. W M. V A N D E R V E L D E,

Born at Amsterdam, learnt of his father, and likewise of *De Vlieger*.

The picture before us represents a calm. On the left are boats and small vessels at the pier.—On the right is a Dutch ship of war, seemingly waiting for a breeze.

The whole clear, and the water transparent.

No. 102. S E B A S T I A N C O N C A,

Was born at Gaeta, in 1679; and learnt of *Salomeni*.—The picture before us, is the adoration of the Magi.—This scene is rich, and treated with grandeur.

It is composed of many figures, horses, and camels.—The Virgin stands on an eminence, holding the child to one of the kings, who in a submissive posture, is kissing the foot of the infant.—St. Joseph has in his right hand a book.—Above are a groupe of angels descending on a cloud, one offering incense with a censer.

No. 103. S O L O M A N R U Y S D A E L

Was born at Haerlem, in 1616.

A view on the Scheldt.—The distance discovers a pleasing prospect.—In the centre appears a ferry-boat loaded with passengers and cattle.—The whole clear and transparent. The sky is remarkably bright and lively.



No. 104. H O B B I M A.

A view in the interior part of Holland.

On the left of the picture is a cottage, painted with great precision and spirit.

No. 105. J A C O B S.

A warm coloured landscape.

At the foot of an old tree, sits a sportsman with his dog and gun, his servant attending him.

The landscapes of this master are equal to *Both*, and in a more free stile.

No. 106. D E N N E R,

Born at Hamburg, in 1685.—The head of a German philosopher.—Nature is in this character beautifully expressed, and to the greatest perfection, but not so highly finished as his latter pieces, but with more freedom of pencil, and in his first manner, and previous to his going to Altena.

No. 107. D E V L I E G E R.

A Turkish sea port.—A boat is seen setting off with a number of passengers.—On the right of the picture, are merchants and slaves attending their bale goods.

No. 108. V E R S C H U R E N.

A view on the water.—On the right is seen a ship of war firing. On the left, different boats are making to the pier.—The whole is an appearance after sun-set.

No. 109. R O T T E N H A M E R,

Born at Munich, in Bavaria, in 1564; he chiefly studied at Rome.

The baptizing of Christ.

The scene is a pleasing landscape well adapted to the subject.

No. 110. V A N B A E L E N.

The inside of a great and magnificent gallery, filled with imitations of the works of different artists. Some of the small pictures have been painted by *Snyders*, *Van Cassel*, and *Hertvaelt*.

The books, musical, and mathematical instruments, are painted with great accuracy, and highly finished.

No. 111. C U Y P,

A warm sun-shine day, with ruins, figures, and cattle. Though small, this is a beautiful well coloured landscape.

No. 112. J A C O B R U Y S D A E L.

A turnpike gate, near it is seen a cottage and falling waters. A pleasant and pleasing prospect.

No. 113. S I M O N D E V L I E G E R.

A delightful view of rocks and waters.—On the fore ground is a ferry-boat to take in the cattle and passengers.

No. 114. R U B E N S.

A beautiful small Madona, holding up the infant Jesus.



No. 115. D U B L E S.

A view of a dock-yard, where various vessels are repairing. The reflection in the water is beautiful.—The whole seems to be a busy scene.

No. 116, P O U S S I N,

Born at *Andel*, in *Normandy*. This great master studied from the antiques of Rome; and his success was equal to his elevated talents, and his extraordinary diligence; for he was superior to every one in his classical and correct manner of representing antient history. In his compositions we may trace the elegant, correct, and sublime style of the Greek basso relievo; and we are delighted with his sweet and spirited pencil, in rendering them on canvas; and astonished at the natural, and intelligent manner in which he makes use of those erasures of antiquity that have been so conducive to the restoration of arts; and in which this great man has set so instructive a lesson to his successors. Every thing coming from such a hand must be regarded.—The small sketch before us, is the story of *Apollo* and *Daphne*, and is agreeably treated.

No. 117. B E R G H A M,

Born at *Haerlem* in 1624. He learnt from the best artists of his time.

A rural scene near the entrance of a wood, where *St. Jerome* has taken his residence. He is in contemplation, with a large book; near him is a lion, correctly drawn, and touched with spirit.

No. 118. V E L A S C O,

Born at *Seville*, in 1594; learnt the principles of his art from *Paccheco*.

This picture represents *Danea* receiving *Jupiter* in a shower of gold.—*Velasco* has copied it from one of *Titian's*, in the gallery of *Naples*, with some difference. This picture has been often copied by the greatest artists; and this before us shews a great genius.

She is lying on a couch.—The correctness of the outline, and the warmth of the colouring of this figure is admirable, and approach to nature.

This artist was persuaded by *Rubens*, when at *Madrid*, to see *Italy*; to study the *Venetian* school for colouring, and the *Roman* for design.

No. 119. D A V I D T E N I E R S THE YOUNGER.

LE V E N D E N G E R E S.

People making their vintage—the coopers binding, and preparing vessels.

This picture is of his best time, finely painted, and with a free pencil. The objects on the fore ground are determined with great accuracy, and the grapes are equal to *De Heem*.

No. 120. V A N D E R N E E R,

A sun-set. The view is taken on the water, between *Rotterdam* and *Dort*.

On the fore ground some sportsmen are loading their pieces. The whole is warmly coloured, and painted with great transparency.

No. 121. P A L M A.

He learnt from his father; but afterwards studied *Titian*.

The virgin, with the child in her lap, accompanied by two other saints. This composition is in the great style.

No. 122. A S S E L Y N C R A B E T I E S,

Born at *Antwerp*, in 1660. learned of *E. Vanderveld*; but in his early years he went to *Rome*, where he took nature for his model, and made designs of all the environs in the neighbourhood, as well as of the ruins, which he often introduced in his performances.

The



The composition before us, is the remains of an old castle. From a subterraneous passage are coming forth an old man and a boy, to ask alms of some sportsmen passing by with hawks and hounds. The landscape is fine; the figures, and animals, are touched with his most spirited pencil. We may say it is equal to, if not better, than Bergham.

No. 123. V A N D O R E N.

Who now lives at *Loven*, and exercises his pencil on *Still life*.

The subject before us, is a silver vessel, in a nich, containing fruits in rich profusion, and beautiful colouring, which were painted for the Count Proli at Antwerp, who established the East India Company there, which has since failed; himself involved in the ruin.

This picture was purchased at the sale of the Count's effects.

No. 124. P. N E E F.

A perspective view of the inside of the cathedral church at Antwerp, in time of divine service. This church contains a treasure of the paintings of the greatest artist the Netherlands produced.

The picture is decorated with a multitude of figures. — On the right is a father of the *Society of Jesus*, preaching. — On the opposite side, a priest celebrating mass. These small figures are touched with spirit, and great freedom of pencil.

No. 125. G U I D O,

Born at Bologna, in Italy, in 1574, was the disciple of D. Calvert, a Flemish, and from him caught that transparency of colouring which was his first manner. The pictures in that stile are the most admired; principally if on pannel, which helps that transparency.

This was sent to Brussels by his friend Jacob, and is an instance of the great talents of this very renowned master, who had no superior in history, and whose powers and penciling in portraits, equal Titian, Vandyk, or Rembrandt.

No. 126. L E N A I N.

U N P E R E D E F A M I L L E, O R,
T H E F A T H E R O F A F A M I L Y.

A boy is pouring out wine to the old man, whilst another is playing on a musical instrument; in the back ground are two girls. — All seem happy to see the father, who appears to have returned from the labours of the day. The subject is treated with great simplicity, the characters, natural, and expressive.

No. 127. V A N N Y M W E G E N.

The approach of a storm. Some figures, and cattle, crossing a broken bridge; the whole represents a very natural scene. The fore ground determining in a waterfall; not much inferior to the celebrated Ruyssdael. — The colouring is pleasant, and the design correct.

No. 128. T E N I E R S.

A chimney sweeper.

No. 129. D I T T O.

A vintner.

No. 130. D I T T O.

Two small heads, the portraits of the father and mother of Old Teniers.

No;

No. 131. S I M O N D E V O S.

A gentleman having his fortune told.

This painter was cotemporary with Cornelius de Vos, his brother, who was of the great school of Rubens.

No. 132. C L A U D E,

Born in Loraine, and learnt of *Taffi*, but took for his model the great scene of nature. A sea port, warmly coloured.

No. 133. V A N U D E N.

A landscape.

This scene is near Antwerp.—On the fore ground is a groupe of fishermen, drawing their nets. Painted by *David Teniers the younger*, and in his most clear and spirited manner.

No. 134. L E C R O I X.

A moon-light in the manner of Vernet.

No. 135. V O E T.

The ascension of the Virgin.

The characters are fine and expressive, the design noble, well-coloured, and with great strength of light and shadow.

After this picture is an engraving.

No. 136. V I V I A N O.

A noble piece of ruins, where is introduced the tomb of Samuel; his shade appears to Saul, and predicts his wretched fate.—The architecture is grand, and the perspective chaste.

No. 137.

The companion to the preceeding, represents another grand edifice.—The figures relate the triumph of David.

No. 138. A O S T A D E,

Born at Lubeck, in 1610.—This artist was famous in low characters; he employed his pencil in representing fairs, and droll merry-makings of his country; and is with truth reckoned one of the first, and most distinguished artists of the Dutch school.

This represents a Dutch drinking-house.—In the centre of the picture, are a groupe of six figures sitting round a table, drinking and smoking.—In the distance are another set regaling themselves in the same manner.—The sun shine that comes from the window has a great effect, and illumines the whole in a most pleasing manner.—They seem to be merry and joyous.—This picture is clear, lively, and transparent.

No. 139. M O R R I L L O,

Was born at Pilos, near Seville, in the year 1613; and was instructed by his uncle Castello.

The picture before us, the Spaniards call, *Our Lady of the Conception*.—The figure stands upright in a graceful attitude.—The holy ghost in the form of a dove, is descending on her. She is surrounded with a groupe of angels and cherubims, which are accurately drawn, and well coloured.—The ground is embellished with her various attributes.



No. 140. V A N G O Y E N.

Born at Leyden, in 1596; learnt of *E. Vandervelt*.

A pleasing scene on the water, where various figures are loading waggons with hay; the same standing upon an eminence, and opposing a clear and bright sky, renders the whole pleasing, and makes one of his best coloured productions ever seen.

No. 141. L E O A R D O D A V I N C I,

Born in 1445, of a noble family, and in a castle of his name near Florence; his education was suitable to his birth. He learnt his art from Verocchio.

The virgin holding the child upon her lap, who is playing with some cherries.—This picture, considering its antiquity, is well preserved.

No. 142. V A N B A E L E M.

The rape of Europa.—The nymphs express themselves greatly alarmed at seeing her carried away by Jupiter in the form of a bull.

The characters are well expressed. The colouring like the school of Rubens; bright and lively.

No. 143. V E R K O L I E.

A lady reading a letter.—The apartment is pleasingly decorated with musical instruments.

No. 144. T E N I E R S.

A conversation.—Men smoking and drinking.—It is composed of a groupe of five figures, one of them reading the Dutch courant, to whom the company are very attentive.—In the back ground are some figures standing near a fire.—None of this master's works has been treated with more simplicity.—The composition is picturesque.—The characters have amazing expression, and the whole is finished in his usual manner.

No. 145. S M E E S T E R.

A view in Holland.

No. 146. S A L L A E R T.

A procession carrying the image of the Virgin to a place about two miles from Brussels, which is annually done, and chiefly accompanied by the court.—At a distance appears the city of Brussels. The whole is touched with great freedom of pencil.

No. 147. J. S T E E N.

A pleasing conversation piece, representing a jovial company celebrating twelfth-night. The king of the night is drinking, the company all hallowing.

This manner of Steen is very scarce, being in that stile of colouring like *Metzu*, and in the whole is not inferior.

No. 148. S T E I N W Y K E.

The inside of a Roman church.—The perspective is perfectly understood.—On the right is seen a priest distributing bread and alms to the poor.

No. 149. R E M B R A N T.

A head covered with a cap; it has a majestic air.—The artist has here produced all the effects of clare obscure he was master of.

No.



No. 150. R U B E N S.

Pastor-bono—Or the good shepherd.

Our Saviour is represented standing, his feet surrounded with sheep, and on his shoulders he bears the innocent lamb.

This figure though simple, is graceful and striking. The sheep are painted to a great deception. This picture came out of a Priory near Brussels.

No. 151. P R I N S

Now living at the Hague.

A view of one of the streets in Cologne.—The buildings are gothic, the figures correct, the whole treated in the stile and manner of Van Der Hyde; and we venture to say, that this living artist is equal to that great man, but much superior in his figures.

No. 152. P O E L E M B U R H.

The rape of Proserpine.—The God is taking her away in his car, the furious horses are led by Cupid, accompanied by a groupe of flying boys with lighted torches.—On the left are seen the attendants of Proserpine, deploring the loss of their mistress.

No. 153. M A E S.

A peep behind the curtain.

No. 154. M E I R S.

Land of Jedaw.—A lady holding a dog, her left hand on her breast.—The whole is surprisingly finished, and held in the greatest esteem.

No. 155. J. M O L E N A E R.

A company at cards, one of the players, an old man, seems to be the dupe.—On the opposite side is an agreeable girl pointing to the cards on the table.—It appears to be the inside of a farm-house.

No. 156. M A R I O D A F I O R A.

A festoon of flowers supported by angels and cherubims on a cloud.

The figures by Albano.—The whole is painted on a gilt copper-plate.

No. 157. L E E V A N S,

Born at Leyden, 1607: learnt of *Lastman*.

The subject, Venus withholding and persuading Adonis from pursuing the chase.—Her attitude is graceful—her expression alluring and attracting.—Adonis seems intent to pursue his sport with his hounds.—On the right near Venus is Cupid, as separating her doves, that are fondly solacing each other.

No. 158. L E N A I N.

A merry company of pap-eaters.

No. 159. K E E R I N G S.

A most agreeable landscape, where shepherds and shepherdesses are attending their flocks, retired from the heat of the day and dancing.

The figures are sweet, and correct; the landscape finished to admiration.



No. 160. J O U V E N E T,

Born at Rouen, in Normandy.

Simeon presenting the infant Christ in the Temple.

The composition is noble, and the figures correctly designed.—The character of the Virgin sweet, and amiable.—The whole makes one of the finest productions of this favourite, and inestimable French artist.

No. 161. H A C K E R T,

Born at Amsterdam.—He studied chiefly from nature.

A view representing a lawn conducting to a nobleman's seat.

No. 162. G. F L I N C H,

Born at Cleave, in 1616; his father was treasurer of that town, and meant to have brought his son up in the mercantile line, but his genius turned to painting.

The head of a Jew Rabbi.—It may be pronounced the best that artist ever produced.

No. 163. C A P E L L E.

A calm, in which is introduced a number of vessels; some driving with the stream; others at anchor, as waiting for wind and tide:

A small picture, but painted in his finest manner.

No. 164. C U Y P.

The outside of a small town in Holland; under the ramparts, in a small grazing field, lay a groupe of cattle, and a shepherd attending the same.—The cattle are correctly designed; the colouring superior to many of his works. The whole is warm, and seems to indicate mid-day, highly finished, and painted with a free and mellow pencil.

No. 165. B E G A.

A conversation, well grouped, coloured, and designed; may be said, to be one of his best finished performances.

No. 166. B R A U W E R,

Born at Audenard, about 1608; he chiefly learnt from Frank Hals.

The head of a professor.—This is the only picture of the kind known of this master.—The face is grave, and well characterized.

No. 167. B U R D O N.

A dead Christ.—Some angels are supporting the cross, and others lamenting the death of our Saviour.

No. 168. A D R I E N S E N,

Born at Antwerp, who's model was nature, and came so near perfection, as the piece before us demonstrates.

Fish of different sorts, painted to a deception.



S. U P P L E M E N T.

No. 169. B A R O C C I U S.

This pleasing subject is a repose sweetly coloured, and highly finished, and was certainly copied by one of his school.

No. 170. F. H A L L S.

A portrait of one of the magistrates covered with a hat, and around his neck a fraise.—For character, boldness, strength of light and shade, and colouring, it is equal to Rembrandt, and treated much in that style.

No. 171. T E N I E R S.

A clear, bright landscape, varied with ruins.—A bridge leading to the same, under which runs a river, that loses itself in the distance, that is bright and clear.—From behind a tree, the sun traversed by a cloud, appears dispersing its rays.—Near the castle are a groupe of small figures and cattle.—Beyond the bridge is a shepherd conducting his flock.—On the fore ground, a country man and woman are driving home their cattle.—This picture is painted in the silver-tone.

No. 172. M O N S. R O B E R T S,

Now living at Paris. He chiefly studied in Italy.—At present, he is painter to the King of France.

The Adoration of the Magi.—The back ground represents the manger, within a pleasing composition of ruins, decorated with variety of figures, attendants on the kings.—The Virgin, Child, and St. Joseph, together with the Magi, form the most principal groupe on the fore ground. The whole is finely disposed, the colouring brilliant, and denotes the great merits of this artist.

No. 173. V A N D Y K E.

The adoration of the shepherds.

A sketch made for a large picture, for a small town called Dermonde, about twelve miles from Brussels.

No. 174. D I T T O.

The taking down from the cross; Joseph, of Arimathea, attending to remove the body of Christ

No. 175. D I T T O.

A head.—The sketch for a St. John the Baptist, of that capital picture at Ghent.—The crucifixion, so well known by that celebrated print.

No. 176. D I T T O.

Two sketches of bacchanalians.—These coloured drawings must be very valuable to the artists, as they may see the first beginnings of those great men.

No. 177. D I T T O.

St. Sebastian.—This picture is well coloured, and was painted in his younger days, was a present to a convent.

No. 178. R U Y S D A E L.

A view near Haerlem.—A pleasing landscape, with some figures near a rivulet, fishing.

No. 179. V A N G O Y E N.

A pleasing landscape, with figures resting.—This is a clear bit of colouring.

No. 180. D E W E T.

A landscape, with figures crossing the ferry.





GETTY CENTER LIBRARY



3 3125 00712 6044

